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The Caecilia

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No. 8

Dedication



TO THE
VERY REVEREND GREGORY HUGLE O.S.B.

Prior of Conception Abbey, Missouri.

Contributor to the Church Music journals of America and many foreign countries, during the past fifty years.

Authority on Gregorian Chant.

Humble and Beloved Priest.

This issue is Respectfully Dedicated.

EDITORIAL

Two years ago we began the policy of dedicating the summer issue of CAECILIA to some living American Catholic Church Musician of note, whose deeds and contributions had won wide recognition in church music circles throughout this country and foreign nations.

To memorialize our leading church musicians is an ambition of this paper, so that the works of Catholic church musicians may be taken into consideration when the musical resources of our country are estimated. The great church composers of England, Germany, France and Italy are known the world over. There has never before been any attempt to focus the attention of musicians on the work being done by our American colleagues.

In 1931 the dedication was to Rev. Ludwig Bonvin S.J., and the record of compositions and literary presentations summarized in that issue amazed even our Catholic musicians, many of whom had never realized the extent of Father Bonvin's work, and his broad constant influence on matters liturgical.

In 1932, the issue was dedicated to James A. Reilly. This dedication was made with some hesitancy lest it be feared that the CAECILIA in its purpose was really for the aggrandizement of its owners. However, Dr. Reilly's accomplishments when summarized were received most favorably, and none could deny the extent of his influence in this country during the past 25 years.

So we proceed for the establishment of an American "all-time" memorial to our leading Catholic church musicians . . . and nominations are in order for next year's dedication. Shall it be Montani, Manzetti, Yon, Father Finn, or some other leader now active in this field?

Think of the records that might be available today had this policy been in force during the past 25 years. Certainly better known would be the works of John Singenberger, Rt. Rev. Msgr. Henry Tappert, and the others whose works were presented without profit to themselves, for the improvement of church music in this country, in those days and in the future generations.

BIOGRAPHY

DOM GREGORY HÜGLE O.S.B.

Dom Gregory Hügle was born in Lellwangen, in the archduchy of Baden, Germany, September 10, 1866. At the age of twelve he was sent to the college of the Cistercian Fathers ("*White Benedictines*") at Mehrerau, near Brégenz (*ancient Brigantium*), at the upper end of the Lake of Constance. Two years later he went to the "*Black Benedictines*" at *Engelberg Abbey*, Switzerland, where he completed his junior college curriculum. Having devoted a good deal of time to the study of piano and violin, he became assistant organist in 1883. In 1885 he followed the invitation of Abbot Frowin Conrad and came to the newly founded Abbey of Conception in the northwest corner of Missouri. At his religious profession in 1886 he received the name Gregory in addition to his baptismal name Raymond. Having finished his higher studies, he was ordained priest in 1890 by the pioneer Bishop John Joseph Hogan.



DOM GREGORY
AS HE LOOKS TODAY IN HIS 68TH YEAR

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

CHANT WORK

Without being aware of the fact, Father Gregory served a twelve-year apprenticeship under the management of a saintly confrere. When Father Lukas Etlin was placed in charge of the Convent near Clyde (two miles from Conception Abbey), he insisted that the Benedictine Sisters of Perpetual Adoration devote themselves principally to the study of Gregorian Chant. With the year 1892 a regular course of instruction in singing and harmonization began. With the keen intuition of an artist Father Lukas combined a remarkable sense for prayerful rhythm. Without having read the writings of the Solesmes Fathers, he used almost their very words: "Chant is prayer and prayer only; it is dependent on prayer for life and beauty; unless we consider it from this angle, we shall fail to understand it." What Father Lukas has accomplished in furthering the devotion to the Blessed Sacrament, the 29 volumes of "Tabernacle and Purgatory", and the Eucharistic Shrines erected at Clyde, Mo. and Mundelein, Ill. proclaim to the world at large.

Ever since then Dom Gregory has been occupied with monastic duties and work at Conception College. While different offices changed (for the last 18 years he has held the office of Prior), his task as music director and organist continued. So it came to pass that, when the *Motu Proprio* of Pius X appeared in 1903, he was called upon by many to lend a helping hand. During the summer months chant courses were held for confreres, directors, organists and singers. All this work was done on a small scale and for a short period of time only. Before long, larger classes, in centrally located places, had to be held for approximately two weeks each.

OUTLINE OF COURSES GIVEN

In almost every instance his courses began with the study of the Latin word and its component parts, the vowels and consonants. Then followed the separation of syllables with the particular observation which way the consonants have to be thrown. For practical drill the Kyrie and Gloria were at once resorted to. The musical recitation of words, phrases, clauses, and entire sentences with due regard to the word accent was then taken up. Thus the field of syllabic chants was mastered. In due time the counterplay of melody was demonstrated; the relation existing between melodic ictus and word accent was

tested out in simple problems. "*A minimum of rules with plenty of drill*" was the policy. The historical, liturgical, and ascetical aspects were given preference over intricate problems of rhythm. Wherever possible, the more elaborate problems were taken up in a second course. For the busy teachers, editions in modern notation were advocated, thus eliminating the big task of transcribing the melodies from the ancient into modern notation. The characteristics of the eight modes and the peculiar field assigned to the authentic and plagal modes was graphically demonstrated by means of lines and circles. Particular stress was laid on the grasping of free rhythm as demanded by the very idea of liturgical prayer, and as thwarted by the machinelike movement of measured music.

ONE OF HIS POINTS was the assertion that beauty of voice is not a necessary requirement, nay sometimes a positive hindrance, in matters connected with the sacred chant. A peculiar experience came handy for an illustration. A zealous pastor had insisted that some chant rehearsals be held with his choir. The singers ranged in age from 16 to 75 years. It was a risky enterprise. The differences in years and voice, however, were not the principal obstacle. A young lady, possessed of a big voice and of a graduate diploma, put the spokes into the wheels of the rhythm; her voice with the official tremolo "knocked" the rhythm each time; so either the director or the big voice had to yield. There was nothing left but to insist on an absolute "*pianissimo*", a so-called "*Bumblebeehum*". When the stout lady realized that she had to give in, she gave an awful look to the rude director, and turning sideways, transformed herself into an ideal pouting statue. The battle was won, smooth rhythm secured, and the whole choir breathed a sigh of relief. The lesson from this story was readily grasped: that Gregorian Chant is a training school in humble submission and in willingness "*to go under*" for the sake of the ensemble.

ANOTHER FEATURE was the assertion that the singing in Church must be impersonal. The seeming harshness of the assertion assumed a different aspect when it was stated that the singer lends his voice to holy Mother Church to proclaim the glories of her heavenly Bridegroom, and that the singers enjoy a *quasi-priestly* office, since he carries on his voice divine words to the hearts of the faithful to prepare them for the reception of divine gifts.

TEACHING ACTIVITY

COURSES GIVEN BY DOM GREGORY HUGLE, O.S.B.

(a) At Conception Abbey

In the year 1904 six Benedictine Fathers of St. Benedict's Abbey, Atchison, Kansas, opened the long list of chant courses. In 1905 two separate courses were held. Owing to the stern measures of the Archbishop of Cincinnati, priests and students from that archdiocese were in the lead. At the Clyde Convent a course was held for Sisters and lady organists; ten different orders were represented, the Cincinnati contingent being in the lead. In 1906 two courses at the Abbey were followed by one course at the Convent.

(b) Away From Conception Abbey

- 1905** O'Fallon, Mo., Precious Blood Sisters; Cincinnati, O., Notre Dame Sisters (Grandin Road); Covington, Ky., Benedictine Sisters (St. Walburg's Convent).
- 1906** Cincinnati, O., Notre Dame Sisters (Grandin Road); Waltham, Mass., Notre Dame Sisters (Novitiate).
- 1907** Waltham, Mass., Notre Dame Sisters (Novitiate); Columbus, O., Dominican Sisters (Our Lady of the Springs Convent); St. Louis, Mo., Franciscan Fathers.
- 1908** St. Joseph, Minn., Benedictine Sisters; Bay City, Michigan, Dominican Sisters (Academy).
- 1909** Grand Rapids, Michigan, for Sisters, city organists and choir directors, at St. Mary's School, under the auspices of Monsignor J. Schrembs; St. Joseph, Minn., Benedictine Sisters; Omaha, Neb., at St. Mary Magdalen Church, conjointly with Rev. Sisbert Burkard O.S.B., for organists and singers, under the auspices of Rev. Bernard Sinne, Pastor.
- 1909** Dec. — 1910 Jan. St. Bernard, Ala., Benedictine Abbey. In April, Sacred Heart, Okla., Benedictine Abbey.
- 1910** Sinsinawa, Wis., Dominican Sisters; Maryville, Mo., Franciscan Sisters; Iowa City, Iowa, brief course for clergy of deanery, under the auspices of Very Rev. Father Schulte.
- 1911** Scranton, Pa., Sisters of the Immaculate Heart of Mary.
- 1912** Omaha, Neb., Franciscan Sisters; assembled at the Creighton Hospital; Yankton, S. D., Benedictine Sisters.
- 1913** Yankton, S. D., Benedictine Sisters; Sacred Heart, Okla., Benedictine Abbey.
- 1914** Guthrie, Okla., Benedictine Sisters.
- 1915** Chicago-Evanston, Ill., conferences with Bishop Schrembs concerning chant-supplement for Catholic Edition of Progressive Series (Silver, Burdett & Company).
- 1916** Cincinnati, O., Music Week, conjointly with Bishop Schrembs; Guthrie, Okla., Benedictine Sisters.
- 1917** Mt. Alverno, near Manitowoc, Wis., Franciscan Sisters.
- 1918** La Crosse, Wis., Franciscan Sisters; Mt. Alverno, Wis., Franciscan Sisters, St. Vincent Archabbey; Latrobe, Pa., Benedictine Fathers.
- 1919** East St. Louis, Ill., Teachers' Summer School.
- 1920** Guthrie, Okla., Benedictine Sisters.
- 1921** Des Moines, Iowa, beginning of periodical visits to St. Augustine's Choir, in the interest of Gregorian Chant; about three times a year for ten years.
- 1922** New York, attending Dom Mocquereau's chant course at Pius X School.
- 1924** Atchison, Kansas, Benedictine Sisters (Mt. St. Scholastica Convent); Clinton, Iowa, Franciscan Sisters (Mt. St. Clare Convent); Burlington, Iowa, Choir of St. John's Church, under the care of the Benedictine Fathers.
- 1925** Clinton, Iowa, Franciscan Sisters (Mt. St. Clare Convent).
- 1926** Lisle, Ill., Benedictine Sisters (Sacred Heart Convent).
- 1927** Cleveland, O. Conjointly with Bishop Schrembs, for the Sisters teaching in the diocese; first group at Notre Dame Convent; second, at St. Joseph's Academy; third, at the Ursuline Convent. Short course at Hartwell-Cincinnati, O., Franciscan Sisters (Motherhouse).
- 1929** Sturgis, S. D., Benedictine Sisters (St. Martin Convent).
- 1930** Hartwell-Cincinnati, O., Franciscan Sisters (Motherhouse).
- 1931** Cleveland, O., "Convention of Organists" at St. Paul's Shrine; short course for Franciscan Clerics.

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LITERARY ACTIVITY

Almost simultaneously with the chant course a literary activity set in, devoted to the interests of the *Motu Proprio*. The sacred chant was considered historically, liturgically, and ascetically, as the prayerful music of Holy Church. The problems of free rhythm were set forth according to the teaching of the Benedictine Fathers of Solesmes. In 1906 the translation of a larger work was undertaken conjointly by different members of Conception Abbey, viz. "*The Art of Accompanying Gregorian Chant*" by Dr. Max Springer, published by J. Fischer & Brother, New York.

Most of the Following Articles Were Written by Dom Gregory on Request

- 1904 "The Work of the Solesmes Benedictines as viewed by Non-Catholics"; two articles, for Arthur Preuss' Review (June issues).
- 1905 "Aphorisms on Gregorian Chant", for Conception College "Morning Star".
"Shall the Accented Syllables be lengthened?", for Ecclesiastical Review", Philadelphia, Pa.
- 1907 "Apropos of Plainchant" for "Advantage", Wichita, Kansas.
- 1908 "St. Dunstan and Church Music", for "Church Music", Dolphin Press, Philadelphia, Pa.
- 1909 "Reply to Father Bonvin's Rhythmic Theory", for "Church Music", Phila., Pa.
"Measured or Free Rhythm—which?" for "Church Music", Phila., Pa.
- 1910 "Concerning Chant Rhythm", for "Church Music", Phila., Pa.
"Last Reply to Father Bonvin's Mensuralism", for Arthur Preuss' Review.
- 1915 "Progressive Series — Catholic Edition", text material for Manuals.
- 1918 A Series of articles on "Chant Study" for the "Catholic School Journal" Milwaukee, Wis.
- 1922 "The Most Simple Mass in Gregorian Chant". Text accompanying music.
- 1924 "Lessons in Gregorian Chant" for Caecilia. Appeared in book form in 1928; second ed. 1930; J. Fischer & Bro., New York., under the title "Catechism of Gregorian Chant."
- 1924 to 1926 "Chant and Liturgy" for Caecilia; various articles.
- 1928 "Gregorian Chant is Classical Music", answer to critic who calls it "Ox-cart-music", for Catholic Register, vol. 29, No. 8, Kansas City, Mo.
- 1930 "The Organ as a Liturgical Instrument", paper for Convention of St. Gregory's Society, at Pittsburgh, Pa., May 13. Printed in "Catholic Choirmaster", December issue, 1930.
- 1930 "Church Music and Catholic Worship", paper for the Eucharistic Congress, Omaha, Neb., September 24, printed in the "Sixth National Eucharistic Congress".
- 1931 "Why is Liturgical Music so Austere?", for "Orate Fratres", Dec.
- 1932 "May we look for a Simplified Edition of the Vatican Gradual?", for "Orate Fratres", January.
"The Liturgical Year", for "Caecilia", series of 12 articles.
"The Sisters and Gregorian Chant", for "Sponsa Regis", series of twelve articles.
- 1933 "Question and Answer Box" for "Caecilia"; series of twelve articles.
"Church Compositions without Liturgical Foundation", for "Orate Fratres"; three articles.
"Mother Church and her Departed Children" alternately with "Questions on Chant and Liturgy for Sisters", for "Sponsa Regis".

SIMPLE MUSICAL ARRANGEMENTS

"Not to produce, but to re-produce", has ever been Father Gregory's slogan; hence he never entered into the field of musical composition proper; he left this domain to those who possess the necessary talent, training, and inspiration. It was in the city of Boston that he received the first invitation to furnish a contribution to the newly established liturgical firm McLAUGHLIN AND REILLY CO. Mr. James McLaughlin, with irresistible kindness, had been his "Cicerone" during the "Home Coming Week", it was impossible to leave his request unheeded.

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Fifty Years of Changing Conditions

By Very Rev. Gregory Hügle, O.S.B.

RETROSPECT.—In the days preceding the Motu Proprio of Pius X (1903) there was a good deal of ignorance in matters of church music. Little difference was made between liturgical music, and merely dévotional music. Now the whole world knows that the liturgical music is to be rather austere in form, and that the melody must be subordinated to the text, "*so that the sacred words may be understood by the faithful* (Motu Proprio). Less than forty years ago false ideals were in vogue, taken over from the concert stage and the opera house. Almost unconsciously the faithful worshipped at the shrine of *bel canto*; it was the age of *swell singing* and of *big music*. That the Lord, in the midst of his people was renewing the world-redeeming Sacrifice through the ministration of the visible priesthood, was believed indeed, but it all remained in a hazy, subconscious atmosphere, because the minds were taken up with the charms of music. Not infrequently pious people, in order not to be disturbed in prayer, avoided the fashionable churches and attended Low Mass in some humble chapel.

LITURGICAL REVIVAL

Music is in a secret understanding with the affections of the heart: it takes hold of the soul and carries it on its wings to God. Yet, to produce such uplifting and sanctifying effects, it must itself be a prayer and bear the stamp of Christ's mortification; a conceited, vain, and proud singer cannot act as mediator between God and the Soul. GREGORIAN CHANT is the highest and most spiritual type of sacred music. It borrows almost nothing from the world of the senses; it assumes the form of the spoken word, and is satisfied with a simple line of melody; the organ may weave around it a texture of harmony, but chant is freest when unaccompanied.

THE BEST OF POLYPHONY OUGHT TO BE CULTIVATED.—We live at a turning point of modern culture. Non-Catholic organizations constantly aim at greater perfection in their musical performances; Catholic choirs cannot afford to lag behind. Holy Church imposes only one condition, viz. that the church compositions be based on a liturgical foundation. This foundation affects the

text, the melody, and the tonality. The text must be understood, the melody must be subservient to the sacred words (*not independent of them, operatic, or romantic*) and the tonality must keep out the chromatic and enharmonic element which makes the music restless and worldly. With this condition fulfilled, Catholic choir organizations ought to push ahead in their work undismayed; the popular chant movement, in which the whole congregation is to sing the responses at High Mass, to take part in Litanies, and eventually also in simple chant melodies, does not imply a dissolution of organized choirs.

ORGAN PLAYING

When Joseph Bonnet, head of the master-school of organists, Paris, toured our country, he examined stacks of organ music. He was surprised to find so little—sometimes a few lines, sometimes a page in a book—that was worthy of the House of God, the rest was empty secular stuff. The organ music ought to be prayerful, reverent, humble. "In their place at the organ, organists are not *virtuosi*, not executants of brilliant music, but SERVANTS OF THE CHURCH. Consequently, it is a reversal of the order of things when, instead of edifying, they distract and scandalize the congregation by their profane, sensuous, and sentimental artifices. Like the singer, the organist has a mission in the Church; often his tones touch a heart which the voice of the preacher has failed to touch". (Dr. Dominic Mettenleiter.)

OUTLOOK

From what has been accomplished in recent years, we are justified to be optimistic for the future. The ancient adage: "*Ignoti nulla cupido—There is no striving for things unknown*", explains the seeming indifference in matters of church music in past years. With the advent of the liturgical revival and the Catholic Action, also the ancient spirit of piety is returning. The faithful attend High Mass with the Missal in hand; they instinctively feel the propriety and necessity of grave, solemn, sacred music; hearts and minds plunge themselves into the infinite riches of the Eucharistic Sacrifice: Christ has become

Continued on Page 234

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CONCEPTION ABBEY

Where Dom Gregory Is Prior

The site upon which Conception College stands, was formerly an Indian Reservation, which embodied six counties. When Missouri was admitted to the Union, the Sioux and Sac Indians moved to regions farther south. Pioneers from Pennsylvania, migrated to this reposeful spot in 1856, purchasing 20,000 acres. In 1873 the founder of Benedictinism in Northwest Missouri arrived.

St. Damian Hall (Old College) was erected in 1886.

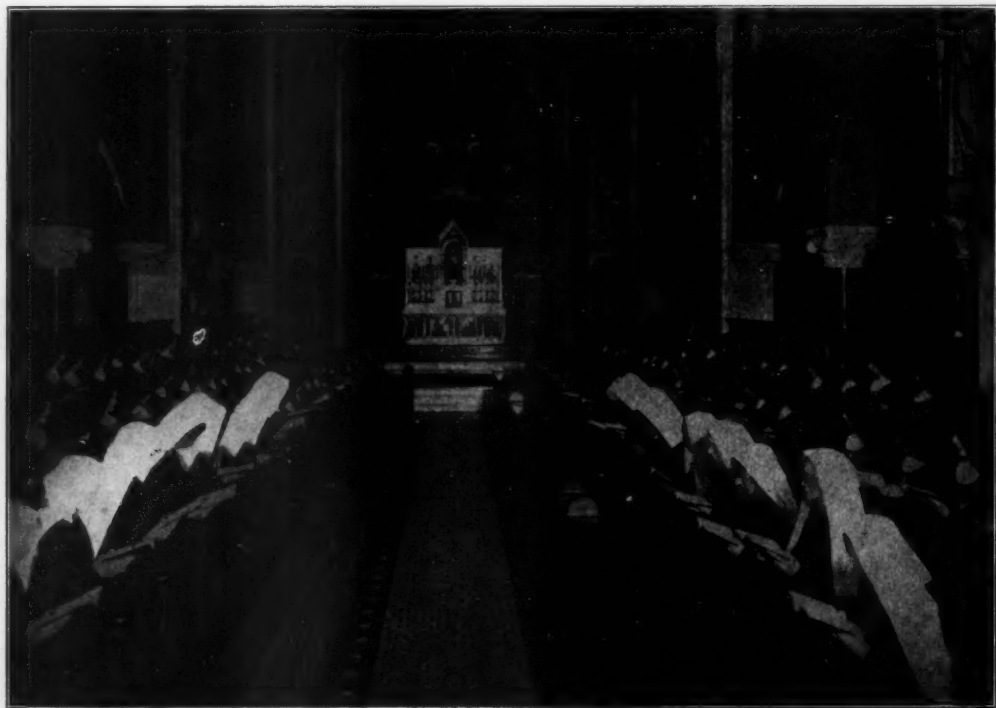
St. Michael's Hall was erected in 1931, with 33 private room accommodations, gymnasium, and other facilities, for college students.

St. Maur Hall, used for the High School Department, was erected in 1900, and enlarged in 1916. It contains the chapel, classrooms, laboratories, study hall, and dormitories. The study of music is encouraged from the beginning here, right through the college.

The Abbey is an imposing and attractive structure, and at Clyde, Missouri, two miles away, there is the Benedictine Convent of Perpetual Adoration. A separate group of buildings here, present an attractive picture, and provide facilities for the education of Young Ladies and Girls.



CONCEPTION ABBEY, WHERE DOM GREGORY IS PRIOR



SOME OF DOM GREGORY'S PUPILS

BENEDICTINE SISTERS OF PERPETUAL ADORATION, CLYDE, MISSOURI, SINGING THE DIVINE PRAISES IN CHOIR

GREGORY HÜGLE, O. S. B.

CHURCH MUSIC FOR CHILDREN'S CHOIRS

Composed or Arranged by The Very Rev. Gregory Hügle, O.S.B.
Prior, Conception Abbey, Conception, Mo.

- No. 36 FOUR CHRISTMAS CAROLS (For 2 voices) 15¢**
Christmas Communion Hymn. Adapted.
In Dulci Jubilo. Old German Carol.
 English translation by A. Bachofen, O.S.B.
While Shepherds Watched.
Resonet in Laudibus. Arr. from a quartet composed by Rev. A. Schubiger, O.S.B.
- No. 555 EASY PIECES FOR THE FIRST MASS OF A PRIEST 15¢**
Tu Es Sacerdos (2 voices) Melody from the Hymnal of Constance. Harmonized by Bro. Stanislaus Thomas, O.S.B.
Ascend the Altar. English setting to the above music by Patrick Cummins, O.S.B.
Domina Respice (Processional). Ancient Melody adapted by Gregory Hügle, O.S.B.
Mother So Mild. English setting to the above music by Patrick Cummins, O.S.B.
Sanctorum Agmina (Processional)
 Harmonized by Gregory Hügle, O.S.B.
 Ancient Hymn.
All Hail Mary. English setting to the above music by Patrick Cummins, O.S.B.
- No. 607A THE SHEPHERDS AT THE CRIB 50¢**
 Christmas organ solo, with optional two part chorus introducing "Silent Night".
 Arranged by Gregory Hügle, O.S.B.
Chorus part (on cards) 10¢
- No. 608 SILENT NOX 15¢** Gruber-Hügler
 The famous "Silent Night" arranged in three settings, (a) for four mixed voices, (b) for equal voices (c) for children's voices. All with Latin words by Patrick Cummins, O.S.B.
 The only Latin setting known to be in print, in this country.
- No. 704 REGNAVIT DOMINUS Gregorian**
 For festivals, Feast of Christ The King, Easter, etc. Fifth century words, with liturgical melody, in unison. Harmonized phrases inserted for optional singing.
- No. 705 OLD GERMAN HYMNS—ADAPTED. (For 1, 2 or 3 voices) 20¢**
 Salutation, Come Ye Little Ones, Jesus Gentlest Saviour, Sweet Mother of Mary, The Saving Name, O Joseph Mine, O Good St. Ann, Apostle Dear. (St. Jude).
- CATECHISM OF GREGORIAN CHANT 60¢**
 Originally appeared in CAECILIA, now published by J. Fischer & Bro., in book form.
- LA SALLE HYMNAL**
 By numerous contributions aided the Christian Brothers in remodelling the Catholic Youth's Hymnal, in 1913.

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Question and Answer Box

Conducted Monthly by DOM GREGORY HÜGLE, O. S. B.,
Prior Conception Abbey, Conception, Mo.

Send your Questions to Father Gregory, they will be answered in this column without reference to your name.

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(Questions submitted in April and May, 1933)

ORGAN MUSIC

Q. "What kind of marches are permissible before and after Catholic services?"

A. There are 1) military, 2) civic, 3) sacred marches. It is evident that only sacred marches are permissible. Holy Church has laid down the rule that such marches must be composed like other church music, i.e., they must in nowise resemble the music in the street. The movement must be grave, solemn, dignified.

Q. "Why are military and civic marches forbidden?"

A. They are forbidden because their exciting and worldly rhythm excludes the idea of religious worship; they are out of place in the presence of the Blessed Sacrament.

Q. "Is there any objection to playing a march before or after a wedding, like Mendelssohn's, or March Romain, etc.? I was even told by a priest one time to play Lohengrin's Wedding March before a wedding."

A. Opinions are somewhat at variance. Diocesan regulations must be consulted; in some places certain pieces are nominally forbidden on account of secular associations. In our opinion Mendelssohn's march has too excited and stirring a rhythm for church use; March Romain and Lohengrin's Wedding march are more dignified.

Q. "Is there any authentic proof that O'Toole, an Irish monk, wrote the Angel Mass?"

A. The Angel Mass (No. 8 of the Vatican Kyriale) consists of two sections: a new one (Kyrie, Gloria, and Credo No. 3), and an old one (Sanctus, Benedictus, and Agnus Dei). The new one hails from Henry Dumont (1684), music master at the court of King Louis 14th of France. It was Dumont's aim to accommodate a number of chant melodies to the style then prevailing. The old section hails from the 13th century, from that period when the Lydian melodies came into favor. Thus when the feast of Corpus Christi was

instituted (1264), the Magnificat antiphon of the First Vespers was adapted to the Sanctus of this mass. As far as we know the attempts at proving the Irish origin of the Angel Mass have not been successful. Certain melodic similarities between the Lydian and the ancient Irish scales, which were produced in support of the assertion, have not the force of a historic argument.

Q. "Kindly give the names of the composers of the Paschal Mass (No. 1), Masses Nos. 9, 10, 11, 17; the Requiem; the Sequences, Dies irae, and Stabat Mater, and the hymns Vexilla Regis, and Veni Creator."

A. History has not preserved any names of composers with the exception of Kyrie No. 7, which is ascribed to St. Dunstan (+988), and Gloria No. 9 which was composed by Pope St. Leo IX (+1054). With regard to the words we have better information, thus the Dies irae was written by Thomas de Celano, a Franciscan (1260), Stabat Mater by Jacopone da Todi (1306); Vexilla Regis by Venantius Fortunatus (600), Veni Creator by an uncertain author; about six names are mentioned, but none can be proved. The Requiem (Introit) takes its words from the fourth book of Esdras; its use dates back to the 2nd century.

Q. "Are not Dr. Mathias' harmonizations of the Vatican Kyriale in modern harmony?"

A. A double process takes place when a chant number is harmonized. First, the melody is transcribed from the ancient system into modern notation, into the natural diatonic pitch without flats or sharps. In many instances the melody is allowed to remain in that pitch, because it is suitable for an ensemble of voices. In other instances, the melody must be transposed into a higher or lower pitch, and that is where the sharps and flats come in. But no matter how many sharps or flats are employed, the diatonic succession of intervals remains identical with the untransposed melody. Hence we cannot say that Dr. Mathias' harmonizations (or those of any other author) are in modern harmony.

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Q. "Why does not Rome make definite rules about the chanting of Litanies?"

A. Rome has regulated the chanting of the Litany of Saints when it forms part of the Liturgy on Holy Saturday, on the Vigil of Pentecost, and on the Rogation Days; on these days all invocations are sung twice. On all other occasions a certain leeway is given. When litanies are sung in polyphonic setting, the arrangement chosen by the composer is to be followed. The answer given in the February issue has reference to a general practise observed in Rome in the case of extra-liturgical litanies, in which a large number of people take part.

Q. *Why nine times Kyrie eleison, and six times Dominus vobiscum in every High Mass? It goes on my nerves."*

A. The ultimate reason for this practice is the law of sacred Liturgy. Up to the year A. D. 600 the *Christe eleison* was not sung; it was Pope St. Gregory the Great who prescribed that each of the Three Divine Persons should be implored by three separate invocations; from that time on the *Christe* invocation became part of the Liturgy. Prior to that period, the faithful repeated the *Kyrie eleison* times without number, simply until the Celebrant was ready to intone the Gloria, or to sing the Collects. The *Dominus vobiscum* is both a greeting and a warning; it is very short but has a deep meaning. The priest means to say: "Brethren, I am about to offer up your prayers; stir up all the devotion of your hearts so that the Lord Himself may pray within you"; and before the Gospel: "Brethren, I am about to announce to you the words of our Blessed Saviour, ask the Divine Spirit to enlighten your hearts". With regard to the number, nine times *Kyrie*, and six times *Dominus vobiscum*, we must remember that we are slow to grasp spiritual things: that our mind is ever flagging and that like forgetful school children we must be called to attention.

Illustration: — When Naaman, the Syrian general, came to Eliseus to be healed of leprosy, the Prophet sent word by a messenger saying: "Go, and wash seven times in the Jordan, and thy flesh shall recover health." This injunction went on the nerves of the General, and he was on the point of going away with indignation. But his servants argued with him; so he yielded, went down, and washed

in the Jordan seven times and his flesh was restored, like the flesh of a little child. Faith and submission had effected Naaman's cure. (4 Kings, 5.10). In a similar manner we draw down God's mercy by humbly submitting to the established law of liturgical prayer.

Q. "Why is the Confiteor said at every Mass?"

A. The Confiteor is a humble confession of sinfulness, and an earnest petition that God may send the grace of pardon and make both priest and people less unworthy—the one to celebrate, the other to assist at, the august Sacrifice.

Q. "What relation is there between the Confiteor and the Kyrie?"

A. The Confiteor establishes the proper disposition of heart. As long as our heart is unrepentant and wilfully attached to sin, it remains as hard as a rock. We confess our guilt and strike our breast to signify that we are anxious to crush our sinful will. In this manner we can approach God and confidently raise our voice in the outcry: *Kyrie eleison—Lord have mercy.*

FIFTY YEARS

Continued from Page 230

the King and Centre of the liturgical worship; there has been restored a certain directness between choir and altar: the points of attraction are no longer in the choir loft, but upon the altar, where He dwells Who is the beginning and the end of our salvation.

CAECILIA has now for sixty years, month after month, gone out to its readers, to enlighten and encourage them. No matter how gloomy the outlook might be, the saintly founder, with undaunted faith and trust in God, has pushed ahead, and the whole country is witness to the recent strides the magazine is making. The noblest efforts are put forth to advance the interests of music in Church and in School.

"We recommend THE CAECILIA to our clergy and our sisterhood" — Cardinal Mundelein.

A Testimonial

BY WILLIAM ARTHUR REILLY

It has been hard to get material on the Very Reverend Gregory Hügle, O.S.B., Prior of Conception Abbey, Conception, Missouri.

Dom Gregory was reluctant to permit our research for this purpose. His protests were sincere, but characteristic of his humility. We have gathered some facts, which substantially reflect the type of activity that has identified his name among church musicians. These are only the formal acts.

The many informal, unrecorded things, he has done for the hundreds who have written to him, are immeasurable.

We have pointed out in this issue, his literary activities, his teaching activities, and his music activities. In addition to his usual department of "Questions and Answers" (Questions which are mailed to him each month — Answers given without identifying the inquirer). Dom Gregory has given us a short article presenting his views on church music of the past and present.

Let us give our wreaths to the living.

Today Dom Gregory Hügle, O.S.B., stands as one of the music authorities in the Benedictine Order, — that order which has been called the "Custodian of the Chant". His writings have appeared in various liturgical periodicals throughout the world, and his broad, generous, understanding is ever manifest in his literature.

His extreme modesty and simplicity, while having won wide admiration, has cost him much in the way of recognition, heretofore. His unassuming manner, while achieving much in his classes, has not invited the honors which might well have been showered on him.

Certainly no legislation or discussion of liturgical music in this country is complete, without his expressed views on record. None deny his many achievements, and the effects of his encouraging counsel to all who have sought it.

Dom Gregory is loved by all who have ever come in contact with him, or who have had occasion to correspond with him. Anyone who has made twenty-six consecutive annual appearances in various parts of the country, during the past 26 years (having been invited as an authority on liturgical church music to

visit North, South, East, and Western states) most certainly warrants any testimonial we can give to him.

A significant fact indicative of his nature is the inclusion (on his list of annual appearances) of his attendance at Dom Mocquereau's Chant Course in 1922. With all his experience and study, he came to New York in 1922, to humbly sit at the feet of a brother Benedictine.

How many of our authorities were so humble? How many of our average organists (who could improve so much) went to that same course?

The translation of Dr. Springer's "Art of Accompanying Gregorian Chant", his work on the Catholic Edition of the Progressive Music Series (known throughout the country in schools) and his "Catechism of Gregorian Chant" are lasting, scholarly, practical and valuable works.

We are happy to salute him, to reverently and respectfully dedicate this issue to him, and to call his work to the attention of every Catholic Church Musician in America.

There are better known men in this country among Catholic church musicians, made known through the channels of publicity which are at their disposal, but they will all join with us in this Tribute.

It gives us great satisfaction to put a spot light on Dom Gregory, as it would have the chance of uncovering any other great influence on church music in this country. He has been doing his work quietly, and without any desire for renown. His is a monastic life, and a disposition which utilizes temporal things as vehicles to the eternal.

He has definitely shaped the minds of thousands in his classes on liturgical music. He has contributed to the literature, and music of his day, and he has won universal respect by his liberality and kindness.

How pleased would be the founder of this paper, the late John Singenberger, were he here to witness the record we make of Dom Gregory's work. They were contemporaries, in perfect accord with one another in all matters of church music, and missionaries on the same ground.

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OUR MUSIC THIS MONTH

"Regnavit Dominus" is a hymn of triumph addressed to Christ, the God-Man. The polyphonic insertions, for equal voices, are optional. They may be sung just a slight degree slower than the chant. In the presentation of the Chant there are three note values employed; the eighth note, the quarter, and the dotted quarter note. The eighth note represents the nearest approach to the spoken syllable; it may be rated at 144 by Mälzel's Metronome, or somewhat slower. The quarter note represents two pulsations (two beats) the dotted quarter represents three units, (pulsations or beats).

Do not think that by mentioning 144 on the Metronome, that a machine like rhythm is suggested.

Gregorian Chant loves the free flight of the eagle. But for laying the rhythmic groundwork we must adopt a definite speed, otherwise disorder would prevail.

DOM GREGORY.

Selected Hymns From Various Sources

Dom Gregory in these pieces has chosen some simple music, for choirs of one, two or three voices. The first three are ideal for congregational use, or by children's choirs, at Communion time. "Come Ye Little Ones" however, does not necessarily mean children, only. In the eyes of the Lord we are all children, and we are mindful of the exhortation to be as little children.

The hymn "Jesus Gentlest Saviour" is particularly interesting in this issue. Father Gregory considers this piece as his earliest music recollection. Years ago he had jotted down the tune from memory and adapted it to English words. The hectographed slip had wandered (in 1913) to New York and was embodied in the "La Salle Hymnal", but the name of the composer was not disclosed. There is connected with this hymn a local setting, and story which pictures to us the old fashioned ways of the country folk in that country, which in Caesar's time was called "Alemannia". It goes as follows:—

"Winter was a very busy season; the men-folks had to thrash by hand the entire harvest of wheat and barley; the women-folks

had to take care of the year's crop of hemp and flax; the children upon their return from school were summoned to help here and there. The boys felt honored when called upon to manipulate the thrashing-flail and join the rhythmical tournament on the barn floor. Meanwhile the smaller children lent a helping hand in winding the yarn from the spools to the large reel. The spinning room had its peculiar attraction. From time immemorial the long working hours were agreeably shortened by story-telling or reading, by singing, and praying. There happened to be at that very time a good leader who had command of a great variety of stories and songs, in fact, who specialized in composing new songs; when a piece of poetry appealed to her, she said: "Let me see how we can sing that song". So it came to pass that children and adults became a regular "*Gesangverein*" (*singing club*). Out of a hundred such compositions the one given in this supplement may serve as a sample. The author being Father Gregory's aunt and god-mother, — Agatha Hügle.

The Hymns to the Blessed Virgin, to the Holy Name, to St. Joseph, St. Ann and St. Jude offer variety. Note that three of these are by Dom Gregory himself, and are among the few original compositions of his which are printed. Canon Muller's tunes were set to English words by Father Gregory's colleague — Father Cummins. Where else can you find a hymn to St. Ann, or to St. Jude? Outside of hymn books, how many pieces can you find devoted to St. Joseph? Father Gregory has spent his life doing things like this . . . doing things others had overlooked. His arrangements are for occasions, feasts and observances which others had neglected. They are also in the most simple style, which form is generally neglected by today's musicians.

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Directress of Music, St. Joseph Convent, Milwaukee, Wis.



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*"No musician ever held your spirit
Charmed and bound in its melodious chains,
But be sure he heard and strove to render
Feeble echoes of celestial strains."*

—ADELAIDE A. PROCTER.

MUSIC APPRECIATION IN THE FIFTH GRADE (CONCLUDED)

MAY

ANOTHER OPERA

LESSON NINE—A

HANSEL AND GRETEL

We have learned in a previous lesson that an opera is a drama or play which is sung instead of spoken. I shall now tell you the story of Hansel and Gretel which is a fairy opera. The music of it was composed by the German musician, Engelbert Humperdinck, and the words were written by his sister, Frau Adelheid Wette.

THE STORY OF HANSEL AND GRETEL

Once upon a time there lived in a forest in Germany a poor broom-maker by the name of Peter, with his wife, Gertrude, and his two children, Hansel and Gretel. Both children helped their parents in making brooms. One day the father went to the village to sell the brooms. Gertrude, his wife, after telling Hansel to finish a broom, and Gretel to finish knitting a stocking, went to the woods to gather brush with which to make more brooms.

Hansel seated himself in the doorway and began working at a broom. Gretel moved a chair to the fireplace and started to knit. To pass her time she sang:

"Susy, little Susy, pray what is the news?
The geese are running barefoot because
they've no shoes!
The cobbler has leather and plenty to
spare,
Why can't he make the poor goose a new
pair?"

We shall now hear this little song played by an orchestra.

Play: Barefoot Goslings V.R. 22175-A

Then Hansel began to complain of being very hungry. Gretel did not like to see Hansel downhearted, and so she said, "Hansel, if you will stop complaining, I will show you something. A neighbor brought mother a big jug filled with milk." Hansel's eyes beamed with joy at the thought of food, and when Gretel showed him the jug, he dipped his finger into the milk to see how thick the cream was. Gretel chided him, saying that mother would give him a good whipping if he played such tricks. But Hansel laughed and began dancing about the room for joy. He danced so clumsily that Gretel laughed until her sides ached. Then she said, "O, Hansel, how clumsy you are; come, I will show you how to dance." She then taught him some graceful steps, and Hansel was a good pupil who learned very quickly. They twirled and danced and sang, thinking only of the good meal they would soon have, forgetting all about their work. The words they sang to the dance were:

"Brother, come and dance with me,
Both my hands I offer thee,
Right foot first,
Left foot then,
Round about and back again."

We shall now hear the music of this dance.
Play: Dance in the Cottage V.R. 22175*

Now, while they were twirling around gayly, the door opened, and there stood mother Gertrude, looking bewildered, and not knowing what to make of her children's behavior.

Hansel and Gretel quickly let each other go, and stood looking very guilty, for they had not done the work they had been told to do. The mother examined the stocking Gretel was to finish, and found that only a few rows had been knit. Then she looked at Hansel's broom, and discovered that he had done very little. Angrily she turned to

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the children saying, "You ungrateful children, your father and I are slaving ourselves to death for you, and you do nothing but dance and sing all day." Hansel quietly said, "It would be nice if we could eat, too." This remark aggravated the mother still more, who was really only cross because she had so little to give them to eat. She reached over to give Hansel an ear-box, but by doing so, she knocked the jug off the table. It broke into bits, and the precious milk ran all over the floor. This made her still more cross. She seized a big basket, gave it to the children, saying, "Now, go to the woods, and don't you dare come back until that basket is full of strawberries." Hansel and Gretel took the basket, and skipped away to the woods, glad that they did not get a whipping.

After the children had gone, Gertrude seated herself at the table and wept bitterly, for she dearly loved her husband and the children, and it was a bitter trial to have nothing in the house to cook for them. Tired and weary, she finally fell asleep.

Soon after, a jolly voice was heard, and Peter appeared in the door singing cheerfully. He had good luck that day, for he had sold all his brooms, and now carried on his arm a large basket filled with all kinds of good things to eat. He stopped singing when he saw his wife asleep. Quietly he put down his basket, and going to his wife, shook her and said cheerfully, "Hey, Gertrude, wake up and get us some supper." Wearily she turned to him and said, "How can I cook supper when there is nothing to cook?" Peter laughed and pointed to his basket, full of eatables. Gertrude could hardly believe what she saw. Peter had even bought a package of her favorite tea. Not seeing the children around, Peter asked where they were. His wife replied that she had sent them to the woods to get berries. Frightened at this information, the father hastily snatched a broom and wanted to run from the house. His wife held him back, not knowing why he was so alarmed nor why he took the broom. Looking at her excitedly, he shouted, "Do you not know that an old witch lives in the Ilsestein Woods? She eats children after she bakes them in an oven. At midnight she rides on a broomstick, shrieking and howling, through the forest. The blood turns cold in my veins at the very thought of the children being in that woods." Gertrude became dreadfully frightened, and wept for having sent the children to so dangerous a place. Together they rushed to the woods to hunt for their beloved Hansel and Gretel.

IN THE FOREST

Hansel and Gretel had wandered about in the woods all afternoon, looking for berries. They had gone far into the woods, near the magic place where the witch dwelt. However, they did not know about the witch, so when they were tired, they sat down in a mossy place under a tree. Gretel sang a song about the Wee Man in the Woods, while she twined a wreath of wild flowers which she had picked. And this is the music of the song:

Play: Wee Man in the Woods V.R. 22175*

They were both very hungry, and Hansel began eating berries, and now and then poked a berry into Gretel's mouth. Before he knew it, the basket was empty. They consoled each other by saying that they should find more berries. But it had grown dark, and they could not see the berries on the shrubs, nor could they find their way out of the woods. Gretel began to cry, but Hansel, trying to be brave, although he was nearly scared to death, said to Gretel, "Don't be afraid. We will sleep here under the tree, and when morning comes, find our way home." So they lay down and while they huddled closely together, a mist settled over the forest. Gretel became very much afraid, for the gathering mist took all kinds of shapes and forms which in Gretel's imagination seemed like ghosts. She hid her face and sobbed aloud. Hansel tried his best to calm his sister's fears, even though his heart beat violently whenever he heard a noise in the bushes. After some time the fog lifted somewhat, and a little gray man with a bag on his shoulders came out of the shadows. He looked very friendly, so that all fear left Hansel and Gretel. He was the Sleep Fairy, who carried dust in his bag to drop into sleepy eyes. As he approached the children, he scattered magic powder while singing a lullaby. The children became sleeper and sleeper, while he sang:

"I shut the children's peepers—sh!
And guard the little sleepers—sh!
For dearly I do love them—sh!
And gladly watch above them—sh!"

And with my little bag of sand,
By every child's bedside I stand;
Then little tired eyelids close,
And little limbs have sweet repose;
And if they are good and quickly go to sleep,
Then from the starry sphere above,
The angels come with peace and love,
And send the children happy dreams, while
watch they keep."

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Now we shall hear the music of the Sleep Fairy's Song.

Play: Sandman's Song V.R. 22175*

After he had gone, Hansel, trying to rouse himself, said to Gretel, "The Sandman was here." "Yes, I think so," said Gretel; "we had better say our night prayers." And kneeling, they folded their hands and recited the prayer to the angels which their mother had taught them:

"When at night I go to sleep
Fourteen angels watch do keep:
Two my head protecting,
Two my feet directing,
Two do guard me on the right,
Two upon my left in sight,
Two there are who warmly cover,
Two above me always hover,
Two to whom the word is given
To guide my steps to heaven."

Let us listen to the music of this prayer.

Play: Children's Prayer V.R. 22176

They slept peacefully, and dreamed about angels coming down from heaven protecting them through the night. So soundly did they sleep that they did not see nor hear the old witch ride at midnight through the forest on a broomstick, shrieking wildly.

Let us imagine the witch's wild ride as we listen to the Witch's Dance, written by the American composer, Edward MacDowell. In this music the witch halts in her ride and gazes about cautiously as beautiful silver moonlight peeps through the trees. Let us see whether you can recognize the moonlight music.

Play: Witch's Dance V.R. 20396*

In our next lesson we shall learn what happened to Hansel and Gretel next day.

LESSON NINE—B

HANSEL AND GRETEL (Continued)

Children relate what they have learned about Hansel and Gretel, and where we left them at the conclusion of our last lesson. (Sleeping in the Ilsestein Forest.)

And so Hansel and Gretel slept peacefully, and then a beautiful thing happened. A little dew fairy came out of the mist. In her hand she had a pretty little blue-bell covered with dewdrops. She held the flower over the children's eyelids, and shook a drop of dew down on them. The children began to stir, and the fairy quickly skipped away.

Gretel opened her eyes and looked bewildered. She did not know where she was. Hansel rubbed his eyes and yawned. Then he sat up and looked puzzled, but it did not take him long to recall the experiences of the day before. Gretel now also remembered how they had picked strawberries, and had eaten them all, and how it had grown dark about them before they could find their way home.

"Oh, look!" cried Hansel, "Yonder is a little house among the trees." Gretel spied it and exclaimed, "What a queer little house! Hansel, do you see the oven near it? And the cage? Look at the fence; the posts look like gingerbread girls and boys. Do you smell the delicious odor? Really, I think the house and fence are made of gingerbread." They took courage and tiptoed to the fence. Hansel took hold of the fence, and what do you suppose? A piece of the fence broke off, and showed that it was really made of gingerbread. Gretel now broke off a good big piece, for she was very hungry, and grasping hold of Hansel, they danced about singing for joy about the gingerbread house and fence.

"A beautiful cottage of chocolate cream,
As radiant and rich as a Turkish dream;
And look! around it a gingerbread fence,
And tarts in abundance, worth many a pence.

"O castle of magic, can it be true?
It gives me a hunger; does it not you?
The princess who lives there happy must be,
Such good things to eat and so much to see!
If she did but know of our cottage so bare,
No doubt she'd invite us her dainties to share."

Let us listen to the music of this happy dance about the Gingerbread House.

Play: The Gingerbread House

V.R. 22175-B*

The singing and dancing aroused their courage still more, and Hansel said, "Let us go into the yard, and nibble a little at the house. It looks as though it were covered with chocolate cream." So to the house they went, and began breaking off bits of gingerbread. Then suddenly they jumped back, for from within a voice was heard saying:

"Nibble, nibble, mousekin,
Whose nibbling at my housekin?"

With big eyes Hansel looked at Gretel, and Gretel stared at Hansel. But as all again was quiet, they again began to break off pieces and eat them with satisfaction. Then the door of the gingerbread house opened very quietly, and out came a horrible looking old witch. In her hand she had a rope, and stealing forward from behind the children, she threw the rope about Hansel and seized Gretel by the arm. The children screamed and struggled to free themselves, but the horrible witch laughed hideously. Then, in a coaxing voice she said, "You are lovely children, and I just dearly love little children. Come to the house, and I will give you good things to eat." Hansel did not trust her, but Gretel was happy to get more good things to eat, and almost lost her fear for the ugly old witch. Hansel, observing this, managed to whisper to her not to accept anything from the witch, for he feared that she was going to fatten them and then cook them. This made Gretel more cautious, and when the old witch thought she had won them over, she let go her grip. Quickly the two ran away, but they were not fast enough, for the horrid old witch hurriedly took a magic stick from her girdle, and pointing it at them, said:

"Hocus, pocus, witch's charm,
Move not foot, nor move the arm."

This threw a spell over the children, and they could not move.

Then the old witch came up to them, took Hansel by the arm, and led him to the cage in the yard. She shut the door tight, so that he could not escape. Gretel still stood motionless. The witch then went up to her and led her into the house. When Gretel passed by the cage, Hansel whispered to her, "Be very careful, Gretel. Pretend to obey her commands, but be very cautious." When the witch and Gretel came into the house, the witch took the stick and waved it over Gretel's head, pronouncing magic words, and the spell was gone. She told Gretel to set the table and then went out to bring Hansel a basket

with all kinds of good food to fatten him. She decided that Gretel was plump enough to be baked, so she went to the oven and piled much wood upon the fire to make the oven hot for the feast. Grinning hideously, she went back into the house, snatched her broom, and in wild delight galloped on the broomstick out of the door and around the yard. Let us hear how she did this.

Play: Witch's Ride

V.R. 22176-B*

As the old witch passed Hansel's cage she tickled him under the chin with a twig, saying, "Show your tongue." Hansel stuck out his tongue, and the witch laughed a horrible laugh, for she thought, "Soon he'll be ready to be baked." Then she bade him show his thumb. Hansel was clever, and instead of showing his thumb he pushed a bone through the latticed cage.

"Hugh!" said the witch, "such bony fingers. Poor boy! You must have been half starved." She then called to Gretel to bring more cakes and nuts, for she was anxious to have Hansel get fat so that she could bake him and have a fine meal. Gretel brought a basket filled with cakes and nuts, and then while the old witch fed him, she got behind her, picked up the magic stick, and waved it over Hansel, saying:

"Hocus, pocus, witch's charm,

Keep good Hansel from all harm."

This broke the spell and Hansel was now able to unlock the cage door. But he did not move until the witch turned and said to Gretel, "Go to the oven, open the door, and see whether the ginger cookies are baked." Hansel feared for Gretel. He whispered, "Oh Gretel, be careful." The witch walked behind her, sniffing the air, saying, "Just smell the good ginger cookies. Do poke your head into the oven door and see if they are done."

This she said because she wanted to push Gretel into the oven. Gretel felt that she might do something like that, so she acted very stupid. She got on her tip-toes, pretending that she was trying to peep into the oven. Then she suddenly fell, as by accident. Picking herself up, she said to the witch, "You show me how to reach up."

The old witch, greedily looking forward to her delicious meal, and not wishing to have it delayed, said, "You stupid little goose; why this is the way to do it." And, while saying this, she poked her head into the oven. Han-

sel, who had already crept up behind the old witch, for he greatly feared that she would throw Gretel into the oven, sprang upon the ugly old wretch, gave her a push, and into the oven she toppled, shrieking fiercely. Quickly he shut the oven door, and seizing Gretel by the arm, they danced around the oven for joy.

This is the way they danced:

Play: Waltz

V.R. 22176-B*

Then they went into the house and filled a basket with good things to eat, which they intended to take home to their parents. While they were doing this, they heard a terrific crash. In their fright they dropped the cakes and cookies. The noise was dreadful. They stared at each other, wondering what it was, and then rushed from the house. They had just gotten outside when with a dreadful crash the house crumbled together and the oven fell apart. Little children came out of the ruins of the oven, the gingerbread falling off from them. They ran up to Hansel and Gretel, who, by pushing the old witch into the oven, had broken the forest's magic spell. Then Hansel saw that the witch had lost her magic stick. He picked it up, and waving it to and fro, said:

"Hocus, pocus, witch's charm,

Free all those who came to harm."

Hardly had he uttered the words when the fence-posts became alive. The gingerbread fell off, and the posts turned back into happy children, who scampered about in joy and glee. Hansel and Gretel could hardly believe what they saw with their own eyes. The children ran up to them and thanked them for setting them free. They had all been captured by the ugly witch, who kept them under her spell; now the spell was broken.

Just then Peter and his wife Gertrude came upon them. They had been in the forest all night, looking for their children. When Hansel and Gretel saw them, they ran up to them and embraced them. Both the father and mother did not know what to say when they saw all the children. Then Hansel and Gretel told the story about the awful witch with her magic stick, and how they poked her into the oven. The good parents embraced their children again, and gave thanks to God for protecting them so wonderfully. Then they happily left the woods.

Let us hear the thanksgiving prayer and the happy mood (expressed in the Coda) in which they left the woods.

Play: Finale

V.R. 22176-B*

JUNE

MUSIC MEMORY CONTEST

After a general review of the lessons studied during the year has been taken, a Music Memory Contest may be held. Some time will have to be allowed to prepare for this contest by repeatedly playing the better known classics which have been studied during the year and in the previous grade until the children can recognize the name of the composition and its characteristic mood, and also tell the name of the composer and his nationality.

At the contest, the pupils should be given prepared sheets of paper containing blank spaces in which to fill in the name of the composition, the name of the composer, his nationality, and the characteristic mood of the composition—whether sad, or happy, or peaceful, or whatever other mood it may express. (See sample arrangement for such blanks below.) At this contest only short fragments of the compositions should be played, enough to allow the children to recognize them. Prizes may be awarded to the winners.

MUSIC MEMORY CONTEST

Composition

Composer

Nationality

Mood

(The above blanks are to be repeated at least ten times on one sheet.)

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Fifty of the Best Hymn Tunes

(Continued)

Their Sources and Texts with an Explanation of the Latter
By Ludwig Bonvin S.J.



Key to abbreviations: M=Melody; T=Text; E=Explanation.

Hymnbooks: H=Hosanna; CH=Catholic Hymnal; SM=St.

Mary's Manual; A=Ave Maria Hymnal.

H. 48, CH. 57, SM. 200, O Faithful Cross.

M: The only source known to the writer is J. B. Young's Roman Hymnal, 1884, No. 139. Answering my inquiry Fr. Jungck (Young) wrote, June 4th, 1918: "An English Father S.J. gave me this hymn in the form in which he wrote it down after having heard it sung in the Lateran on Good Friday." This expressive melody, however, has characteristic marks which seem to point to a greater age. In the transcription of the English Father the middle phrase ("no earthly groves") is in the (here rather improbable) $\frac{3}{4}$ time with the tempo-mark Allegro, while the rest of the short hymn has $\frac{4}{4}$ time and Andante; this middle phrase, besides, and all the others end there with the selfsame key-note, thus creating monotony and giving the impression of a recurring close. Hosanna has the $\frac{4}{4}$ time throughout and ends the middle part on another degree.

T: from the Roman Hymnal with many changes by J. G. Hacker.

H. 50, CH. 59, SM. 205, A. 34. O Sacred Head surrounded.

M: A deservedly celebrated tune; Dreves calls it "a wonderful melody of unfathomable depth". Originally a German secular composition by Hans Leo Hasler, 1601, "Mein G'müt ist mir verwirret", it is so solemn and dignified that it's as good as if it were made for a sacred text. In regard to this secular origin Dreves and Baeumker write: "The melodies of secular songs at that time stood in quite a different relation to hymns than they do today. The people in the Middle Ages formed their melodies after the pattern of the hymns which they heard in church, and in the same ancient church modes in which their hymns were composed. Concerning the modern popular song and the time since the close of the 17th century one may maintain the very opposite, namely that the people modeled the melodies of their hymns upon those they heard and sang outside the church. But the secular songs had at that time emancipated

themselves from the Church and had assumed a specifically worldly character." (Hymnologus)

T: from Young's Roman Hymnal, but with changes, the 3rd stanza especially so.

E: 1. *and tremble* = in reverence and adoration.

2. *strife* = agony, *bereaving* = depriving, *that set the sinner free* = saved him from damnation

Do Thou Thy grace supplying, etc. = look mercifully on me and give me Thy saving grace.

H. 53. When Jesus came to Gethsemane

M: oldest source is the "Allgemeine Gesangbuch" by Martin of Cochem (1712), 1733.

T: by G. R. Woodward (Songs of Syon).

E: 1. *Gethseman* = Gethsemane, the Garden on Mount of Olives. *anon* = soon. *Woe* = *woeful* (sorrowful) *was all that therein was*, the whole nature (*therein* = in the garden).

2. *Fierce etc.* = fierce and fiercer became the agony.

3. *and all to save etc.* = and consider that Jesus suffered all that in order to save mankind *forlorn* (= helpless).

EASTER

H. 54. The Morn had spread her crimson rays.

M: this stirring melody composed by Melchior Vulpus (Fuchs) is found in his "Ein schoen geistlich Gesangbuch" 1609.

T: by R. Campbell, in Arundel Hymns, No. 87.

E: 2. *imprisoned* = in the Limbo.

3. *whiterobed angel's voice* announcing the resurrection of the Lord to the women.

4. *when at the font, etc.* = when we were christened (baptized). *our robes* = white robes worn of old by the neophytes as emblem of baptismal innocence. *paschal smile* = paschal joy.

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H. 55. Christ the Lord hath risen.

This Easter song ranks among the most powerful and beautiful hymns of the Middle Ages. It was also sung outside the divine service. Thus the knights of the Teutonic Order sang it at the battle of Tannenberg, 1410. As the Augustinian monk Johann Busch, 1419, writes, it was sung at the court of Frederick II margrave of Brandenburg by the courtiers at table, and only after this had been done thrice, they began to eat. In Nuernberg it was sung at the producing of the imperial relics 1424-1524. As a liturgical hymn we find it connected with the sequence *Victimae paschali* and before and after the sermon. With what enthusiasm the people intoned this hymn at Easter is revealed by Georg Wizel's remark in his *Psaltes ecclesiasticus* (16 cent.): "Here the whole congregation sings in loud, jubilant tones and ineffable joy 'Christ ist erstanden.'"

T: by G. R. Woodward in Songs of Syon.

E: 1. *prison* = tomb.

3. *quells the foe defiant* = subdues Satan, Death.

H. 59, SM. 213. Rejoice, mankind, in thanks unite.

M: Baumker mentions the Limburg hymn book, 1838, as the oldest source. (Jos. Mohr places rather improbably this melody in the 15th cent.).

T: from Roesler's Psallite.

H. 62, CH. 73, SM. 211, A. 45. The Lord is risen.

M: this powerful melody was composed by N. Hauner (1743-1827).

T: by J. G. Hacker and Msgr. Paul de Mathies.

H. 63, CH. 75, A. 47. The Lamb's high banquet called to share.

M: Oldest source: Cologne hymnal (Brachel) 1623. Würzburg, 1628.

T: A free translation of the very old Latin hymn *Ad coenam Agni providi* which is found in all the oldest breviaries and hymnaries and was written, it seems, especially for Low Sunday (Dominica in Albis. [The Vesper hymn *Ad regias Agni dapes* in our present breviary is a recast of this ancient poem.]

E: 1. *the Lamb's banquet* = holy Communion, Easter communion. *Arrayed in garments white* = allusion to the white garments worn by the neophytes of yore on Low Sunday (Dominica in Albis = in white garments) *The Red Sea past* = allusion to Israel's Exodus out of Egypt and deliverance from bondage. The exodus etc. as type of our deliverance from the bondage of sin.

5. *tyrant* = Satan.

6. *death* = Satan who through the first sin has introduced *death* into the world.

ASCENSION**H. 64, SM. 220. Hail, Thou who man's Redeemer art.**

M: Oldest source: Cologne hymn book, 1623.

T: from Arundel Hymns No. 94.

E: 2. *Th' infernal realm . . . its captives* = the Limbo from which Christ took with Him the Saints of the old Testament.

3. *the wounds* inflicted by sin.

PENTECOST**H. 67, CH. 85, SM. 227, A. 57. Come, Holy Ghost.**

M: Oldest source: the hymn book "Nord-Stern". 1671.

T: by Cosin in Hymns Ancient and Modern, No. 180 (with changes).

E: 2. *unction* = divine grace.

3. *our ghostly foe* = the evil spirit.

HOLY TRINITY**H. 70, SM. 27. Hail, King of kings.**

M: a powerful tune by a modern composer (Karl Racke S.J.) in ancient style.

T: words by A. Roesler (with changes).

E: 3. *confineeth* = restricts. *We own Thee* = we acknowledge Thee.

Note: On page 215, Hymn H. 40, the following explanations were omitted:

E: 3. *Guide of the foes* = comparison with the traitor Judas in the Garden of Olives.

4. *although no will etc.* = He suffered death on his own free will, out of love for man.

To H. 14 (among Christmas Hymns) page 116.

Its text is J. Ellerton's translation of "A solis artus cardine" (by Sedulius). With changes.

CURRENT COMMENTS

MUSIC AT THE CHICAGO CENTURY OF PROGRESS EXPOSITION

Chicagoland Music Festival

On August 19, in the evening will be held the fourth music festival, held annually in Soldiers Field, and directed by "The Chicago Tribune".

Each summer for the past three years more than 150,000 people have witnessed the spectacular program in which this year about 100,000 musicians will participate.

MR. JAMES BURGOYNE DIES IN BROOKLINE, MASS.

One of Boston's elder church musicians passed away during May. Mr. James W. Burgoyne, organist and choirmaster at the fashionable St. Aiden's Church, Brookline, was buried on May 19th. He had been identified with church music for almost forty years, and had composed several works, of which a *Veni Creator* (Ditson) is still in print. Mr. Burgoyne was very well known, in and around Boston, and his absence will be felt by his colleagues and parishioners.

CATHOLIC ACTION AT MARYWOOD COLLEGE, SCRANTON

Solemn Pontifical High Mass Sung by Entire Student Body of 400 voices.

On the feast of Pentecost on June 4, 1932, a notable mass was sung by the students of Marywood College.

Nicola A. Montani, conducted the program, which was as follows:

Processional:

Organ—Chorale in A minor C. Franck
Sacerdos et Pontifex Gregorian

Proper of Mass:

Introit, Sequence and Communion Gregorian

Gradual—falso bordonio
Offertory—Confirma Hoc Deus Ravanello
(sung a capella)

Ordinary of Mass:

Missa Eucharistica Ravanello
Credo No. 1 Gregorian

Recessional:

Laudate Dominum Grassi
Organ—Christus Resurrexit Ravanello

DUBUQUE MASSED CHOIR PROGRAM INCLUDES UNUSUAL NUMBERS

The program heard on the "Choral Night" of Music Week, Tuesday, May 9, represents widely different types of music, such as oratorio, German folk music, examples of music of the early Christian music, modern sacred music, art songs and operatic favorites. The character of these types is accentuated by the groups interpreting them, four-part choruses, male voices only, sung a capella or with accompaniment, women's voices only, and the strange beauty of boys' unchanged voices. Dubuquers were provided with a feast of music as arranged by Father Kelly of Columbia college and his committee. The program follows:

CHORAL PROGRAM—TUESDAY, MAY 9

Raise Up! Arise! To Thee O Lord to God on high
be thanks and praise. O Great is the Depth. St. Paul
by Mendelssohn).

Civic Choral Club

Director, Carl W. Gutekunst
Orchestral Accompaniment

An Altar der Wahrheit Mohr

Dubuque Saengerbund
Director, John A. Kelzer

Psalm 150 César Franck

Clark College Choral Club
Director, Mary Seymour

Accompanists, Alice Heath and Louise Schulte
O Morn of Beauty (Arr. from Finlandia by Sibelius)
University of Dubuque Choir
Director, Carl W. Gutekunst
Accompanist, Ruth Fulcomer

Break Forth O Beauteous Heavenly Light Bach

O Bone Jesu Palestrina

Praise to the Lord the Almighty Stoerl

Wartburg Seminary Male Choir
Director, Ralph Radloff

Benedictus Pietro Yon
Veni Jesu Cherubini

Boys' Chorus

Director, Father Emmett Kelly
Accompanist, Prof. Joseph Dreher

Vere Langores Lotti

Bring a Torch, Jeanette, Isabella Old French Carol

Columbia College Vested Choir
Director, Dr. Alphonse Dress
Accompanist, Ruth Harragan

Land of Hope and Glory Elgar

March from "Aida" Verdi

Pilgrims Chorus Wagner

Massed Choir

Director, Carl W. Gutekunst

The Committee

The committee for the massed choir are: Miss
Martha Zehetner, William Keller, Vincent J. Schmitz,
Rev. H. D. Atchison, Rev. Father Emmet Kelly, chairman.

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**Nicola A. Montani, K.C.S.S., Directs Music
At Consecration of Msgr. John A.
Duffy, D.D., V.G., Sacred Heart
Cathedral, Newark, N. J.**

The musical program at the Solemn ceremony of the Consecration of Monsignor Duffy on June 29th, at the Sacred Heart Cathedral in Newark, N. J., consisted in part, of ancient gregorian chants, (dating from the 8th century—or earlier) polyphonic works and modern liturgical music. Members of the Newark Symphony Orchestra assisted.

The Schola Cantorum of the Immaculate Conception Seminary, Darlington, comprising 46 selected voices (tenors and basses) sang the entire gregorian Proper of the Mass. The Ordinary of the Mass was taken from Nicola A. Montani's composition "Missa Brevis". The composer directed the Schola Cantorum and the Orchestra on this occasion (there being no organ in the unfinished Cathedral). The Credo was an arrangement of the No. 3 "De Angelis", by Mr. Montani, alternate verses harmonized and sung in Antiphonal style.

Mr. James P. Dunn contributed a new work for the occasion, a three part chorus and orchestral setting, of Jubilate Deo, and it was sung for the first time by this splendid choir, after the Offertory of the Mass. This piece is dedicated to the new Bishop.

Other numbers were Ecce Sacerdos by Reyl, several chants (Sacerdos et Pontifex, Litany of the Saints, Veni Creator, Antiphon, Psalm, Tu es Petrus, and Te Deum) Christus Vincit, harmonized by Della Libera, Faith of Our Fathers, arranged by Montani, and Prelude for Organ by Montani.

**JOHN McCORMACK GETS LAETARE
MEDAL AT NOTRE DAME
UNIVERSITY**

The annual award by Notre Dame University, (given annually to distinguished Catholics for services in different fields—last year was given to Alfred E. Smith) was awarded to the illustrious singer John McCormack, in June. His rank as a great artist, his many charities, and his worthy Christian life won for him this award, the fiftieth annual presentation.

**SECOND NATIONAL CONGRESS OF
CATHOLIC YOUTH IN SPAIN**

More than three thousand young men from all parts of Spain attended the National Congress, late last year.

The official hymn of the Congress was the Credo from the "Missa de Angelis".

**INSTALLATION CEREMONIES MOST
REVEREND JOHN ALOYSIUS DUFFY,
D.D., AS BISHOP OF SYRACUSE, N. Y.**

The Cathedral Schola Cantorum of fifty voices, under the direction of Mr. Joseph J. McGrath A.A.G.O., Organist and Director of Music at the Cathedral of the Immaculate Conception, was heard on a national broadcast, Tuesday morning July 11th.

The occasion was the Installation ceremonies of His Excellency The Most Reverend John Aloysius Duffy D.D., as Bishop of Syracuse. Distinguished clergymen from several states attended, and His Eminence Patrick Cardinal Hayes, presided.

The music program was as follows:

Prelude: "In Thee Is Joy"	J. S. Bach
Processional: "Ecce Sacerdos"	Reyl
Proper of the Mass	Gregorian
Ordinary of the Mass:	
Missa Pontificalis	Joseph J. McGrath
Suppl. Offertory: "Jubilate Deo"	Aiblinger
Te Deum	Gregorian
Recessional:	
"O Mary, My Mother"	Traditional
Postlude:	
"Finale, Sixth Symphony"	Ch. M. Widor

**McGRATH NOCTURNE RENDERED AT
SYRACUSE MAY MUSIC FESTIVAL**

Three world famous soloists, were heard at the Lincoln Auditorium, Syracuse, N. Y., in conjunction with the May Music Festival held on May 2nd.

Mary Lewis, Richard Bonelli, and Ossip Gabrilowitsch rendered selections, the Syracuse Symphony Orchestra was heard and all were joined in some numbers by a Festival Chorus. Joseph J. McGrath's Nocturne for Orchestra was heard, for the first time, during this performance and was acclaimed by the audience and the critics.

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CARLO PERONI CONDUCTS IN CLEVELAND

Carlo Peroni conducted the Cleveland Orchestra, the St. Ignatius Choristers and the Cleveland Opera Chorus Club, in a beautiful recital, June 7th. Music critics and Newspaper Editors, gave him great praise on his work, and expressed pride that he was a native of Cleveland. "Hymn of the Sun" from Mascagni's "Iris", a seldom performed opera, featured the entire chorus and orchestra. Special lighting effects were used, as the music expressed its tone pictures. The first part of the program was devoted entirely to Wagner. Signor Peroni, is engaged by the Rev. Dr. A. B. Stuber, at the famous St. Ignatius Church, where his musical programs have won national fame.

FATHER DWYER'S ANNIVERSARY Latham, N. Y.

Rev. Michael J. Dwyer was surprised at the 15th anniversary of his ordination by the presence of a large group of notable visitors from Boston, his old home city. Father Dwyer was one of the best known lawyers in Boston, years ago, having been Assistant District Attorney of Suffolk County for eight years. Trustee of the Boston City Hospital, Secretary of the Municipal Music Commission. He gave up a lucrative practice and went to Rome where he studied for the Priesthood, receiving a Bachelor of Theology degree from the Propaganda University. Second only to his legal ability was his renown as a singer. As a popular and gifted singer he was invited by churches to assist at Sacred Concerts, and by societies for special oratorio singing. He was especially identified with the Clover Glee Club. He gave several lectures on Irish history and music. He is now 72 years old, and since 1924 has been at Latham.

FREDERICK LAMB GOES TO LOS ANGELES

Mr. Lamb, one of Boston's most popular choirmasters, conducted a special voice class during the summer months by invitation. He was accompanied by Mrs. Lamb.

A quartet; comprised of Helen Madden, Rene Mercier, John J. Mullaney, Louis Geofrion and Frank McBride, from the Lamb studios, were heard on the Boston Catholic Truth Hour the Sunday before Mr. Lamb departed for the west. They sang Smith's

"Tota Pulchra Es Maria", McDonough's "O Rex Gloriae", Wilken's "Ave Maria", Marsh's "Ave Verum", and Russell's "Great Is the Lord". This program was one of the best heard during the entire season of Radio broadcasts by Catholic choirs, and reflected great credit on the Lamb studios. The music was effective, melodic, and yet appropriate.

MILWAUKEE PAROCHIAL SCHOOLS IN SIXTH MUSIC FESTIVAL

On May 16th, the annual Children's Music Festival was held in the Milwaukee Auditorium. Assisting artists were: Mrs. Charlotte Collar-Piasecki, Soprano; Miss Mary Booz-Seidl, Accompanist; Miss Mayme Gruber, Rehearsal Accompanist, and Hugo Bach's Symphony Orchestra.

Very Rev. Joseph F. Barbian, Superintendent of Schools, was the executive head of the festival.

The program was entirely secular, with numbers by Eichberg, Mendelssohn, Lambillotte, Barnby, Herbert, Abt, Beethoven, Wagner, Neidlinger, etc.

Under Patronage of the Most Rev. Samuel A. Stritch, D.D., Otto Singenberger Conducted the Combined Choruses.

GREGORIAN MUSIC IS RADIO SUBJECT IN BALTIMORE

Seminarians Sing

An interesting broadcast was given over Station WCBM May 8, at 8 o'clock, when, as guest of the Catholic Evidence Guild, the Rev. John C. Selner, S. S., gave an illustrated lecture on church music, using a choir of thirty Seminarians to demonstrate his explanations.

The Music Of Prayer

Father Selner, who is director of music at Saint Mary's Seminary, Roland Park, explained that Gregorian Chant is the greater part of sacred music because the spirit of prayer is so well expressed by it. In addition, he said there is also harmonized music, and both types were demonstrated by the choir of Seminarians.

Most appropriately, the first selection was an Ave Maria by a Gregorian composer. Father Selner then explained, and the choir sang three other Gregorian selections.

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To illustrate harmonized music, he chose two selections from Palestrina, the unexcelled church musician who lived in the XVI Century, followed by the Magnificat, by Ludivico Viadana, a contemporary of Palestrina; a selection from Michael Praetorius, written in the XVII Century, and ending with a short acclamation to the Blessed Virgin by Gounod.

Praises Monsignor Manzetti

Showing that composers are of the present as well as of the past, Father Selner used a composition of Monsignor Manzetti, his predecessor at Saint Mary's, whom he praised as the most inspired church music composer of the past two or three centuries.

PRIEST IN LEPER COLONY CONTRACTS DREAD DISEASE

The Rev. Peter d'Orgueval, French priest who has been Catholic chaplain at the leper colony on the island of Molokai, Hawaii, for eight years, has, like his famous martyred predecessor, Father Damien, contracted leprosy, according to a letter received last Saturday by the Maryknoll Fathers at Ossining, N. Y., members of the Catholic Foreign Mission of America. The letter, sent by nuns stationed at Honolulu, said that Father d'Orgueval would leave the mission and would live among the lepers in a home to be built for him at the order of the Bishop of Honolulu.

Father d'Orgueval, who is a successor of Father Damien, is the first Catholic chaplain at Molokai since Father Damien, to become a leper. He is, according to word recently brought here by the Rev. Joseph A. Sweeney of New Britain, Conn., a Maryknoll Father who is in a few months to establish the first leper colony to be maintained by American Catholics abroad, absolutely fearless among the lepers, exhibiting the gallantry he showed as a noted World War chaplain.—*The Pilot*

DETROIT CATHOLIC STUDENTS OBSERVE MAY DAY

The third annual May Day celebration of the Detroit Catholic Students Conference took place at the University of Detroit Stadium on May 21. The solemn high field Mass was celebrated by the Chancellor of the diocese, Right Reverend Monsignor Doyle. The Mass of the Angels (Gregorian) was perfectly rendered by the All-Conference Choir of 300 voices under the able direction of Mr. Harry Seitz. Two specially selected hymns to our Lady were also rendered by the All-

City Choir first in four parts and the other a rare gem adapted from the Canticle of Canticles "I Beheld Her Beautiful as a Dove" was charmingly sung in eight voices. The "A Cappella Choir" of St. Anthony High School taught by the School Sisters of Notre Dame enjoyed the privilege of being chosen, on account of their excellent training, to sing the proper of the Mass.

The celebration was fittingly closed with benediction of the Blessed Sacrament. All in all it was a splendid demonstration of the faith of the young people of Detroit and of their love and loyalty to our Lady.

AMERICAN COMPOSER IN FRANCE

SAINT THERESA OF THE INFANT JESUS (The Little Flower), an oratorio by the American composer Elizabeth Lehman, had its premiere on February 24th, at the Notre Dame of Caen (near Liseaux, the shrine of The Little Flower), France, with a large chorus and orchestra under M. Maurice Dumesnil. Marcel Dupre, the eminent French organist, was to have assisted; but, owing to illness, his place was taken by M. Mignan. The performance is mentioned in the press as a great triumph. The church was decorated with flowers, banners and special lighting, giving the event the atmosphere of a mediaeval pageant. Pilgrims from all parts of France were in attendance. Miss Lehman, herself sang a solo part; and the work is to be heard in other French cities.

ANDREW'S ARIA IS GREAT FAVORITE

Requests from all parts of the country for a comparatively unadvertised composition, indicates that there is something appealing about Dr. George W. Andrew's Aria in D major.

It may be that the Doctor's name is very famous among organists, and thus impresses on programs, but our opinion is that the piece itself is the kind that becomes known through its own merits,—one person plays it, another hears it and wants it. A composition that lives under such a test, is certainly unusual.

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CONTENTS

DEDICATION	225
EDITORIAL	
Dom Gregory Hügle, O.S.B.	226
CHANT WORK	227
OUTLINE OF COURSES GIVEN	227
TEACHING ACTIVITY OF DOM GREGORY HÜGLE, O.S.B.	228
LITERARY ACTIVITY	229
FIFTY YEARS OF CHANGING CONDITIONS	
By The Very Rev. Gregory Hügle, O.S.B.	230
CONCEPTION ABBEY	
Where Dom Gregory Is Prior	231
GREGORY HÜGLE, O.S.B., CHURCH MUSIC FOR CHILDREN'S CHOIRS, Composed or Arranged by The Very Rev. Gregory Hügle, O.S.B.	232
QUESTION AND ANSWER BOX	
Gregory Hügle, O.S.B.	233
A TESTIMONIAL	
William Arthur Reilly	235
OUR MUSIC THIS MONTH	
Selected Hymns from Various Sources	236
MUSIC APPRECIATION	
Sister Mary Cherubim, O.S.F.	249
FIFTY OF THE BEST HYMN TUNES	
Ludwig Bonvin, S.J.	254
CURRENT COMMENTS	256

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... 225
... 226
... 227
... 227
Y
... 228
... 229
S
... 230
... 231
C
r-
B. 232
... 233
... 235
... 236
... 249
... 254
... 256